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## THE DECORATOR AND FURNISHER.

### TREATMENT OF CAMPANULA DESIGN FOR VASE.

THE body of the vase is just clouded with mixing yellow and a very thin tone of deep red brown, which, when applied lightly, gives a pleasant dull pink.

Make three pads, charging one with mixing yellow and "dot" it lightly over the vase where desired. Then take a clean pad dip it in the deep red brown and lay it on where desired. Should the red be too strong take the third clean pad and keep on "dotting" until of the desired color. Blend the pink and yellow together where they meet. The design having been drawn on with India ink will remain while the clouding process is being carried on, and the flowers may now be cleaned out with a brush dipped in turpentine and passed over a soft rag,

are the rose colors) with even violet of iron, which surely comes from iron, with impunity if you observe the same precautions for cleanliness."

Having Miss Kellogg for our authority, we will proceed with our treatment. For the leaves use grass green or moss green, shading them with olive green, and using a mixture of blue green with very little grass green for the highest lights.

The flowers may be either light blue (sky) or white, the latter being prepared with a colored ground.

If white shade with grey made with carmine No. 1 and apple green, the tone being rather greenish.

Black and sky blue (very little black) also make a good gray for shading white flowers.

The drooping flower at the base of the vase is really the enlarged calyx when the flower is developing its seed, and should be painted with the same colors as the leaves, adding a



CAMPANULA DESIGN FOR VASE, BY C. A. MORTON.

so that the turpentine will not run. Care must be used in doing this or a hard edge with result.

The flowers being cleaned perfectly the leaves may be kept as they are, for as the grounding or clouding is very thin it will not matter. The greens may be painted over with the yellow and the pink. Indeed, I have found that a great many colors will mix which are supposed not to, and Miss Kellogg seems to be of the same opinion, for she says in a recent article, "So much has been said about gold colors not combining with iron colors, and *vice versa*, that the amateur is greatly perplexed, and awaits the test of firing with great anxiety. Dismiss all this nonsense from your mind. The steel palette knife will not affect your gold colors or even the gold itself if it is perfectly clean, and palette and turpentine are clean also. You can mix the violets of gold (which are the purples) and the carmines (which

small quantity of black green. This is a very strong color and should be used with caution.

The pistil projecting from under the calyx is yellow brown shaded with brown No. 4 or 17.

The vase is of ivory white ware, but the design may be used for any similar shape in French china.

For the pistils in the flowers use mixing yellow with a little apple green, as when young it is more greenish than yellow, and yellow brown when old.

Outline all the flowers and leaves with brown No. 4 to 17 mixed with deep purple.

THE MAY DECORATOR AND FURNISHER is one of the most attractive of recent numbers. The illustrations and diagrams are especially rich in suggestion.—*Troy Times*.